

PRESENTS

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1989-90

CANADA/USA  
NOVEMBER 25, 1989

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**THE ESPRIT ORCHESTRA**

Alex Pauk

Music Director and Conductor

**CANADA/USA**

Saturday November 25, 1989

Jane Mallett Theatre



## PROGRAMME

Into the Distant Stillness ... (1984)

Brian Cherney

Contrasts (The Web and the Wind) (1986)

Harry Freedman

## INTERMISSION

Christian Zeal and Activity (1973)

John Adams

Sinfonia da Camera (1989)

Peter Paul  
Koprowski

The 1989/90 season sponsor for the Principal Clarinet Chair is Buffet-Crampon.

- Tonight's concert is being recorded by CBC Radio Music for broadcast on Sunday Feb. 4, 1990 at 9:05 pm on "Two New Hours" in Toronto, 94.1 on the FM dial.
- Please note that should an artist be unable to appear, The Esprit Orchestra reserves the right to substitute.
- All programmes are subject to change without notice.
- For further information regarding The Esprit Orchestra, please call 599-7880 or write to:

The Esprit Orchestra  
Chalmers Building  
35 McCaul Street, Suite 410  
Toronto, Ontario M5T 1V7

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## PROGRAMME NOTES

### **Into the Distant Stillness ...** *Brian Cherney*

**Into the Distant Stillness ...** was one of the first works ever commissioned by The Esprit Orchestra and was written in the spring of 1984. This work, along with four other Canadian pieces being performed on Esprit's March 31 concert, will appear as part of the repertoire on The Esprit Orchestra's first compact disc being recorded in April.

In 1984 the composer wrote: "It is the third work I have recently written which bears the word "Stillness" in its title (the others being **In the Stillness Between** for large wind and percussion ensemble and **In the Stillness of the Seventh Autumn** for solo piano). In the present work I have attempted in certain sections, to suggest a sense of direction or movement towards a hushed and still landscape, mysterious and perhaps even other-worldly in essence.

The sense of movement towards something distant is to some extent reflected in the seating arrangement of the orchestra; the woodwinds are divided into two quartets, one of which is situated behind the orchestra and therefore more distant from the listener."

### **Brian Cherney**

*Born in Peterborough, Ontario, in 1942, Brian Cherney studied composition with Samuel Dolin at the Royal Conservatory of Music in Toronto and with John Weinzwieg at the University of Toronto where he received degrees in both composition (M. Mus.) and musicology (Ph.D.) In 1966 and 1969 he attended the Internationale Ferienkurse für Neue Musik in Darmstadt, West Germany, where he attended lectures given by Ligeti, Stockhausen and Kagel, among others.*

*Both Cherney's String Trio (1976) and his orchestral work **Into the Distant Stillness** (1984) were 'recommended' at the International Rostrum of Composers in Paris, the former tying for first place. In 1985 he was awarded the Jules Léger Prize for New Chamber Music for **River of Fire**, a work for oboe d'amore and harp.*

*Since 1972 he has been on the staff of the Faculty of Music at McGill University in Montréal, where he is now Professor of Music. He teaches composition, analysis and twentieth-century music history.*

### **Contrasts (The Web and the Wind)** *Harry Freedman*

As the title suggests, the work consists of two contrasting movements - the first very soft, atmospheric and lyrical; the second, dynamic and energetic. The subtitle, **The Web and the Wind**, is the title of a poem I read many years ago and which suggested the form of the work. It is not program music however - that is, there is nothing in the music - pure sonic design.

In the first section there is a refinement of a melodic device I have used previously. A melodic line, a series of notes rising and falling to form



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a melodic contour, is usually given to a single instrument or voice, or several instruments in unison. What I have done is to have several instruments playing very busy lines, all different, but all within the same small interval. It is the entire texture contained within that interval that rises and falls to form what might be termed a textural melody.

H. Freedman

## ***Harry Freedman***

*Harry Freedman, O.C. was born in Poland in 1922 and came to Canada with his family when he was three. His early training was as a visual artist but during his teens he began to develop an interest in jazz which soon spread to classical music. At eighteen, he made the break and began studying clarinet. After four years in the RCAF during the war, he came to Toronto to study oboe (with Perry Bauman) and composition (with John Weinzwieg) at the Royal Conservatory of Music. The following year he joined the Toronto Symphony as its English horn player, a post he held for 24 years until he resigned in 1970 to devote his full time to composing.*

*Freedman is one of Canada's most frequently performed composers. His output consists of some 160 compositions, including 3 symphonies, 9 ballets, 2 hour-long stage works, as well as various works for orchestra, choir, chamber groups, and much incidental music for stage, TV and film.*

*He is a founding member of the Canadian League of Composers and an Officer of the Order of Canada. He lives in Toronto and remains one of a handful of composers of concert music who earn their livelihoods solely from their music. His wide experience in all musical fields has enabled him to write in many different idioms all of which have contributed to and are recognizable in his musical style.*

## **Christian Zeal and Activity    John Adams**

**Christian Zeal and Activity** is the central panel of a triptych called **American Standard**, written in 1973 under the influence of the radically stripped - down music of the English composer Cornelius Cardew and his Scratch Orchestra, and introduced under the composer's direction by the San Francisco Conservatory New Music Ensemble on 23 March that year. The "Standards" are a march, a hymn, and a jazz ballad.

To quote Adams on **Christian Zeal and Activity**:

"The hymn tune's harmonies, freed from their homophonic shackles, float in a kind of dream polyphony, only occasionally coming together to render a proper cadence."

In all three parts of **American Standard** the performers are invited to add relevant sonic "found objects".

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Sonic "found objects"

- 1) John Cleese reading from "The Screwtape Letters" by C.S. Lewis (segment from letter number two) (cassette available on Audio Literature label). As entertaining as it is enlightening, the book consists of a series of letters from one of Satan's more experienced tempters to a junior "agent in the field", instructing him in the finer points of capturing souls.
- 2) \* Excerpt from "Amor Dei": an invention for radio by Barry Bermange, in collaboration with the BBC Radiophonic Workshop (1964)
- 3) \* Jimmy Savile, O.B.E.; extract from "Speak Easy" on the subject of cancer (BBC)

\* from the disc "50 Year of Religious Broadcasting" BBC Records and Tapes

## **John Adams**

*John Adams has emerged as a major force in the American stream of minimalistic music. His compositions, however, go beyond minimalism by blending romanticism with musical techniques other than those associated with new music.*

*After studies at Harvard, Adams joined the faculty of the San Francisco Conservatory. Subsequently, he was appointed Composer in Residence with the San Francisco Symphony and in this capacity had the opportunity to help determine the orchestra's programming policy in regard to new music. He was also able to have his new works well-performed and recorded.*

*In his first West Coast years, he was involved with electronic music; when he returned to writing instrumental music, he brought, as one observer noted, "an electronic ear" to the task.*

*Adams is perhaps best known for his opera "Nixon in China," which was premiered in Houston during 1987.*

## **Sinfonia da camera Peter Paul Koprowski (b. 1947)**

*"A week later the mountains still echoed with the memory of the Easter festivities ... the orchestra, the churchbells, the horncalls, folksongs, people's laughter and chatter in an cacaphony of sounds and images resounding from the top of Norway's Trysil Mountain.*

*The wind whistled gently, the near silence was broken only by the distant sound of the town below, the road and the river. I thought again of the condition of human existence.*

*It became dark and the wind was roaring."*

## **Peter Paul Koprowski**

*One of the composers whose works are most frequently and regularly performed by major Canadian orchestras, Peter Paul Koprowski has established an international career, with commissions from such*

ensembles as the Oslo Philharmonic, the Berlin Philharmonic, the Berlin Philharmonic Wind Quintet, the Polish Chamber Orchestra, the Lontano Ensemble of Great Britain and the Wilanow Quartet. During the 1988-89 season he was Composer in Residence with the Canadian Opera Company who commissioned the opera **Dulcitus - Demise of Innocence**. Koprowski is the winner of the 1989 Jules Leger Prize for chamber music. Upcoming projects include a commission for the National Arts Centre Orchestra.

## CONDUCTOR

### Alex Pauk

Born and educated in Toronto, Alex Pauk undertook further studies in conducting in Japan. After settling in Vancouver and becoming a key figure in that city's new music scene, he returned to his native Toronto in 1979 to concentrate on composing concert and film music. Since founding The Esprit Orchestra in 1983, he has maintained a continuous creative output including orchestral works (**Mirage**, and **Echo Spirit Isle**), chamber works (**Water from the Moon**, and **The Seventh Aura** for electric strings) and a radiophonic montage (**Nomad**). Recently, Mr. Pauk had a major new piece, **Cosmos**, premiered by the Orchestre Symphonique de Quebec.

## THE ESTRIT ORCHESTRA

November 25, 1989. Jane Mallett Theatre

**Conductor & Music Director: Alex Pauk**

Flute	Douglas Stewart Christine Little	Percussion	Michael Cote John Hess	Viola	Paul Zevenhuizen Douglas Perry
Oboe	Lesley Young Karen Rotenburg	Harp	Erica Goodman		Valerie Kuinka Sylvia Lange
Clarinet***	Gwilym Williams Richard Thomson	Violin I	Fujiko Imajishi - Concertmistress	Violincello	Paul Widner Margaret Gay
Bassoon	Gerald Robinson Stephen Mosher		Carol Fujino Jennifer Saleebey		Elaine Thompson Joel Quarrington
French Horn	Robert McCosh Jennifer Wilson	Violin II	Anne Armstrong Yakov Lerner	Double Bass	Robert Speer
Trumpet	Robert Grim Raymond Tizzard		Diane Tait Ron Mah Marie-Paule Parcells		

\*\*\* The Principal Clarinet Chair is sponsored by Buffet-Crampon

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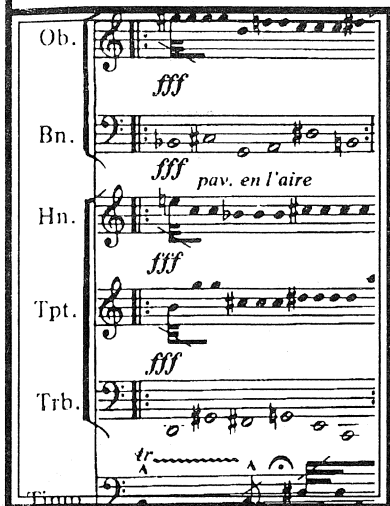
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